

FACULTY OF MUSIC UNIVERSITY OF TORONTO

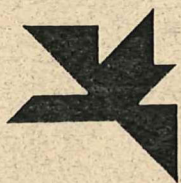
CONCERT BAND

Stephen Chenette, conductor

CHAMBER WINDS

Melvin Berman, conductor

MUSIC OF THE AMERICAS



Saturday, October 24, 1992

8 pm

MacMILLAN THEATRE



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PROGRAMME NOTES

Vive La Canadienne

Donald Coakley

Donald Coakley, a native of Cambridge, Ontario, holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music, where he studied with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is currently Assistant Co-ordinator of Music in Scarborough. *Vive La Canadienne* was commissioned and first performed by the Northdale Concert Band.

Newfoundland Rhapsody

Howard Cable

Toronto born Howard Cable continues to have a distinguished career as a composer, arranger, and conductor. He has been music director for numerous CBC programs, the CNE Grandstand, the Royal York Hotel, and has been guest conductor with many Canadian orchestras. *Newfoundland Rhapsody* was inspired by a trip made to collect folksongs in the province in 1947.

Rhapsody in Blue

George Gershwin

George Gershwin occupies a unique place in the history of American music. A gifted writer of popular songs, musical comedies, a folk opera, and other art music, he was able to combine the styles of Tin Pan Alley and Carnegie Hall. *Rhapsody in Blue* was first performed by the Paul Whiteman orchestra at a concert in New York's Aeolian Hall on February 19, 1924. Gershwin had written the score several weeks previously (at Whiteman's request), and the famous arranger Ferde Grofé had orchestrated it page by page as it came from the pen of the composer. At the concert Gershwin played the piano part himself. He hadn't as yet scored the music for the piano and played the part, as he said, "from the music in his mind." The work was a great success, and has been performed repeatedly ever since.

The Good Soldier Schweik

Robert Kurka

Robert Kurka was born in Illinois and died of leukaemia in New York ten days short of his thirty-sixth birthday. He has provided the following introduction:

"This suite was inspired by *The Good Soldier Schweik*, the brilliantly realistic anti-war satire by the Czech novelist and journalist Jaroslav Hasek. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German masters (the 'authorities') as 'feble-minded' (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity and hypocrisy of these 'authorities' by his seemingly idiotic behaviour. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which they can derive no benefit, but only suffering.

Each of the six short pieces represents a general idea or theme which reoccurs throughout the book, rather than any *specific* episodes. Thus the OVERTURE is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The LAMENT represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of the war. The MARCH, of course, represents the soldier's chief means of getting from place to place - Schweik does quite a bit of it. The WAR DANCE represents the 'authorities', both civilian and military, and their fanatical pounding of the war drums. The PASTORAL is the countryside in time of war. The FINALE is Schweik's optimism triumphant and indestructible in the end."

Vals Nostálgico from "Chapultepec"

Carlos Chávez

Along with Heitor Villa-Lobos, Chávez has become known as a representative of nationalism in Latin American music. Chávez was a leading figure in the dedicated band of musicians, poets, and painters who captured the spirit of the Mexican Revolution in their work. He travelled throughout Mexico gathering remnants of ancient Aztec, Toltec, and Mayan music and rhythms. *Chapultepec for Band* (1963) is a revision by the composer of an earlier orchestral work *Obertura*

Republicana (1935), which was based on three popular Mexican tunes from the nineteenth century.

Dança (Miundinho)
from Bachianas Brasileiras No. 4

Heitor Villa-Lobos

Heitor Villa-Lobos was born and died in Rio de Janeiro. He was one of the most prolific composers of his time (or any other time, for that matter), and nearly everything he wrote bears not only his personal stamp but a specifically Brazilian character. In his childhood, while learning to play several instruments, he used to go out among the street musicians and absorbed their uninhibited, colourful songs and dances; as a young man he spent time in the Mato Grosso and other regions far from the civilized centres, where he steeped himself in the music of the *Mestiços* and various Afro-Brazilian styles. Sometimes supporting himself in menial jobs, Villa-Lobos acquainted himself with nearly all of his vast country, and became its preeminent musical spokesman.

His nine *Bachianas Brasileiras* are works in which Bachian forms are used as frameworks for music of typically Brazilian, often folk-derived, content. "Miundinho" is a Brazilian dance in 2/4 time.

TONIGHT'S ARTISTS

MELVIN BERMAN has performed under the baton of such distinguished conductors as Charles Munch, Pierre Monteux, Georg Solti, John Barbirolli Sir Thomas Beecham and Zubin Mehta. He held the position of principal oboe with the Montreal Symphony Orchestra for seventeen years, and taught at both McGill University and the Conservatoire de musique du Québec. Prior to that, he was principal oboe with the Hartford Symphony Orchestra, New Orleans Philharmonic, Boston Pops, and Ballet Theatre of New York. Mr Berman was a founding member of the Baroque Trio of Montreal and the Pro Arte Woodwind Quintet, and has been a faculty member of the Inter-Provincial Music Camp and National Youth Orchestra. He has recorded more than fifteen albums on the Vox, RCA, CBC, Orion, Berandol and Octagon labels, and has made two award-winning films, *The Oboe Reed* and *The Oboe*. His articles have appeared in the *Double Reed Journal* and *Fugue Magazine* and, in addition, he has published several chamber music works and a transcription for winds

of the Marcello *Oboe Concerto*. Canadian Scholars Press Inc. recently issued a third printing of his book *The Art of Oboe Reed Making*. Professor Berman's activities at the Faculty of Music include teaching oboe and woodwind chamber music, conducting the Concert Band, Wind Symphony, and Orchestra sectional rehearsals.

STEPHEN CHENETTE became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. He is on the Board of Directors of the International Trumpet Guild.

CAROL DI LIN has graduated from the Shanghai Conservatory of Music in China and received her ARCT Diploma in piano from the Royal Conservatory of Music in Toronto. She was a major award winner in the Kiwanis Piano Festival of 1991 and has performed *Rhapsody in Blue* with the Cathedral Bluffs Symphony Orchestra in May 1992. She is a second year student in the Performance Degree Programme, and studies with Patricia Parr.



UNIVERSITY OF TORONTO CONCERT BAND

Flute

Beth-Anne Aselstyne
Anna Bentley-Taylor
Michelle Bird
Holly Durant
Tamara Fisher
Chia-Ling Li,
Flora Lim
Kim Morris
Sandra-Jean Price
Trevor Rines
Elizabeth Rutledge
Kimberly Schemeit
Abby Smallwood

Piccolo

Lesley Duff

Oboe

Alex Dean
Kristen LaPoint
Florence Wu

Clarinet

Shalom Bard
Leah Cabardo
Greg Emerson (Contra Bass Clt.)
Katherine Harhay
John Harrison
Sandy Jeronimo (Eb)
Nicole Landis
Shanda Lee
Graham Martin
Veronica Sherk
Andrew Thompson
Mark Vining

Bass Clarinet

Robert Carli
Christina Leeds

Saxophone

Dale Chapman (tenor)
Catherine Finley (alto)
Christine Moroz (alto)

Trumpets

David Amaral
Evelyne Burke
Brian Cram
Mary Lou Di Tacchio
Paul Dudley
Chris Eby
Dean Goddard
Monika McNamara
Paul Noble-Gretsy
Alison Stewart
Caterina Tantillo
Stacey Wright

Horn

Marilyn Genovese
Jason LeRoux
Connie So
Christopher Whitehead

Trombone

Matthew Bartha
Stephanie Dadds
Blair Dewan
Israel Harriot
Darren Jukes
Peter Shirer
Doug Smith

Euphonium

Jennifer Ostovich
Michael Stayner

Tuba

Andrew Burt
Grant Cowan
Scott Davis
Kristen Trace

String Bass

Mike McClennan
Chad Wenzel

Percussion

Christine Huang
Colin Clarke
Joseph Cullen
Ryan Scott
Thomas Brett
Che-Ming Tsai

Piano

Katherine Harhay

CHAMBER WINDS

Piccolo: Lesley Duff
Flute: Tamara Fisher
Oboe: Kristen LaPointe
English Horn: Alex Dean
Clarinet: Andrew Thompson
Bass Clarinet: Robert Carli
Bass Clarinet: Christina Leeds
Euphonium: Michael Stayner
Tuba: Kristen Trace
Horn 1: Christopher Whitehead
Horn 2: Marilyn Genovese
Horn 3: Jason LeRoux
Trumpet 1: David Amarel
Trumpet 2: Monika McNamara
Trombone: Peter Shirer
Snaredrum: Thomas Brett
Timpani: Colin Clarke

Manager/Librarians:

Sandy Jeronimo
Sandra-Jean Price

♦ ♦ ♦

MacMillan Theatre

Fred Peruzza, Director of Theatre Operations
Chris Brooks, Technical Assistant
James Fulton, Production Assistant

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